M-G-M's "A Night at the Opera" with the Marx Bros.—Opens at Loew's, Toronto

CANADIAN MOVING PICTURE DIGEST

Vol. 27, No. 37 TORONTO 2, CANADA Jan. 4th, 1936

You know the name of the company that fits in here—but turn the page and see by what a wide margin the Champ leads all others!

(Next page please)

PUBLISHED BY
CANADIAN MOVING PICTURE DIGEST COMPANY LIMITED
259 SPADINA AVENUE, TORONTO 2

IT'S GOOD SENSE TO PLAY THE FAVORITE!

Again this year's check-up at the Box-Office finds Leo at the front—by a wide margin. This magazine lists all the industry's Box-Office Champions from 1930 up to June of 1935. *Out of a total of 79 Box-Office Champs listed, M-G-M has 21 and the nearest competitor has 13.* That doesn't even cover the second half of 1935 which included such hits as "China Seas", "Broadway Melody of 1936", "Mutiny on the Bounty", "A Tale of Two Cities", "A Night at the Opera" and others.

"AND THE FUTURE LOOKS VERY M-G-M!"

For instance: RIFFRAFF *with* Jean Harlow; WHIPSAW *with* Myrna Loy; SMALL TOWN GIRL *with* Janet Gaynor; TARZAN ESCAPES *with* Johnny Weissmuller; THE GREAT ZIEGFELD *with* William Powell, Myrna Loy, Luise Rainer; ROSE MARIE *with* Jeanette MacDonald, Nelson Eddy; WIFE VS. SECRETARY *with* Clark Gable, Jean Harlow, Myrna Loy; ROBIN HOOD OF ELDORADO *with* Warner Baxter; GORGEOUS HUSSY *with* Joan Crawford; ROMEO AND JULIET *with* Norma Shearer, Leslie Howard; THE GOOD EARTH *with* Paul Muni, Luise Rainer.

RKO Radio's "The Informer" Named Best 1935 Film—National Board of Review

Canadian Moving Picture DIGEST

Established 1915

Publication Weekly

Subscription: $5.00 yearly

RAY LEWIS
Editor and Publisher

Published by Canadian Moving Picture Digest Company, Limited

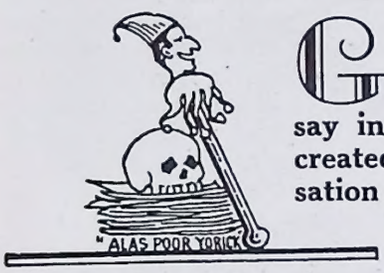
Telephone: WAverley 4929

259 Spadina Ave., Toronto

THE LITTLE PAPER WITH THE BIG IDEAS *"Easy to Digest"*

Vol. 27, No. 37 TORONTO 2, CANADA January 4th, 1936

ANOTHER GRACE MOORE LIBEL



GRACE MOORE certainly "started something", as we say in America, when she created a world film sensation in "One Night of Love". She gave the whole Industry of films an Opera Complex.

To make another such success was the desire of all producers, and singing stars, but Grace Moore could not even repeat herself, although her next picture by the same company, is most excellent. Leo Carrillo, however, does such magnificent work in Miss Moore's picture that one remembers the singing of Grace Moore, but the acting of Leo Carrillo.

However, this does not give any publicity agent the inspiration to call Gitta Alpar, "Another Grace Moore". The London Evening Standard, of Wednesday, November 20th, runs a feature story by A. P. Luscombe Whyte, headed, "Another Grace Moore, Gitta Alpar as the Du Barry". There is a picture of Gitta Alpar also.

The article starts off, "Hollywood is out to make another Grace Moore — at the expense of British Studios this time.

"I had hoped", states the writer of the Standard article, "that Miss Gitta Alpar, the famous Hungarian singer and beauty would appear in many British pictures. You will feel the same, I think, after seeing her latest film, a Du Barry version called, 'I Give My Heart' which will be shown to the public fairly soon."

The story goes on to say that British International had failed to tie up with Alpar, and that a Columbia representative saw her, and that she is to go to Hollywood for Columbia, but that she may appear for this company in a production made at the Korda studios first.

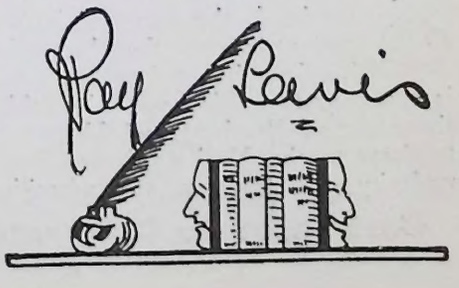
The article finishes with, "I think our own companies have missed a great opportunity here. Singers with youth, beauty and such vivid personality as Miss Alpar possesses are so rare that we can ill afford to let them go."

The Digest wishes Miss Alpar all the success which a most friendly world can bestow upon her, she certainly has a charming voice. But to call her "Another Grace Moore" is a libel upon Grace Moore; and for the critics to so prostitute their vocation, as to attribute to Gitta Alpar, virtues which she certainly does not possess, to call "Du Barry" a "smashing box-office hit", brings to my mind the saying of a very wise king of Biblical fame, namely, "All men are liars".

Gitta Alpar was a great success in the operetta, "Du Barry", in Europe. In fact, she was an extraordinary success. But those of you who remember the Opera Stars whom we have had, in opera's halcyon nights, the success which these stars achieved, can understand why Gitta Alpar would triumph in Opera with her voice. But the Screen must satisfy two eyes, the eyes of the public, and the most merciless eye of the Camera.

Why should Gitta Alpar spoil a successful operatic career by trying to be a Screen star, for which she has not the personality, nor the physical necessities?

The singing of Du Barry may make the picture successful in England, the Trade Papers here are full of "raves" about it, but judged by the standard of Picture Quality, if Du Barry is all that the critics, to date, have said about it, The Digest editor should leave Motion Pictures alone, and stick to Politics.



RAY PRESENTS

RAY LEWIS

THE difference in opinion in respect to pictures in England, is astonishing. Not only do the critics on the various dailies, or Sunday papers, disagree as to the quality of pictures, but they disagree, as well, as to the ability of stars.

I have read criticisms in which a star was called beautiful, and in which the critic at great length defined the lovely features of a star, or player. I have read another review of the same picture, in another paper, in which another critic said the star or player had no good looks, nor could she act, etc., etc.

Now I can understand a difference of opinion in respect to a picture on the whole, but I cannot understand why a critic should say a woman is beautiful, and that another critic should say that this same woman is plain; nor can I understand why a critic should say a player cannot act, and another should say that this same player is superb.

I cannot understand why Mr. Noel Thompson, who does publicity for Associated Talking Pictures, should have written that story in which Sir Thomas Beecham "roasted" the production of "Those Whom The Gods Love", and also "roasted" the Industry for its low mentality, in general.

MR. THOMPSON explains to me that if anyone but Sir Thomas Beecham "roasted" the Industry, it would be different, but that everyone knows Sir Thomas, and expects him to "roast". You know, just as England expects Bernard Shaw to be "agin' England", and most everything. If Shaw did not "roast", they would feel that England suffered a loss of prestige.

I am afraid I am too dull to get this viewpoint, but Mr. Thompson explains that had his company announced that the picture, "Those Whom The Gods Love", had thirty Mozart selections, which were conducted by Sir Thomas Beecham, and played by his orchestra, the press would have given this announcement very little space, but when Sir Thomas said that it was too bad that the life of Mozart as a picture, was void of the music of Mozart, that story captured big space in all the press.

SPACE-GETTING is a real game, but of what service is the space, if it does not bring in the customers at the box-office? Sir Thomas Beecham has a draw with music lovers, Mozart is appealing to music lovers also; this is the class which the name of Beecham and Mozart should be expected to draw to the Motion Picture Box-office, because the majority of Picture fans are unfamiliar with the name of Beecham, and Mozart. Now, if you tell the Beecham fans, and the Mozart fans, that Beecham is disappointed in the film with which he is associated; and that he thinks the Industry is Moronic, and you tell the Mozart fans that there is no Mozart selections in the picture, in which they expect to hear such selections, is it not logical to conclude that the Mozart fans will stay away from the picture? And, if they stay away, why pay Sir Thomas and his orchestra for Mozart music, which will not get its return on investment at the box-office?

The Industry of Motion Pictures has had space, trillions of lines of space, but a large percentage of this space has provoked the formation of Purity Leagues, and Anti-Film Legislation. I hope that in England the producers are not going in for publicity, regardless of the quality and kind.

Talking of publicity, the best exploitation, and publicity which I have seen in England, by an English company, is the publicity on the Gaumont-British picture, "The Tunnel". You cannot get away from it, it is here, there, everywhere; incidentally, "The Tunnel" is a cracking good picture, full of action, suspense, and novelty. George Arliss and Walter Huston, introduced for the characters of the Prime Minister of England, and the President of the United States, give much strength to the cast of "The Tunnel", and the idea presented is big, but not a new one to me, who rides the union of the English speaking peoples of the world, as if the idea was a Messiah upon a white charger.

WHICH reminds me that George Arliss is to star in British pictures exclusively, having signed up with Gaumont-British; and we are also informed through the press, that Gaumont-British is to produce at Hollywood.

It may be publicity, it may be true, if it is publicity it is good, if it is true, it is MESHUGA, no relation to Abyssinia.

The appeal of British picture production lies in the fact that it is British for the American market, which likes the difference between a British production, and an American picture; and that there is a liking for that which is English among a substantial number of Americans. But, if an English company attempts to Americanize its product, it will be neither flesh, fish, nor fowl, whereas the American picture with an American background, is always American.

Pictures produced at Hollywood by British producers, will run the British producer up into a tidy figure, to cover costs, that is, if the British

(Continued on page 5)

Carl Laemmle Celebrates Thirtieth Anniversary in Motion Picture Business

Ray Presents

(Continued from page 4)

producer desires to make Quality pictures equivalent to the Major companies.

If the British producer is desirous of making "just pictures", the result of such an experiment brings him in competition with this class of an American producer; and if the picture is weak, it will damage the reputation which the British producer is gaining for the Quality productions which are made at the English Studios.

IT may be argued that, if the Americans can make British Pictures in England, why cannot the English make American pictures at Hollywood? If I may be permitted a viewpoint on such an angle, I would say, with justification, that the British Producer has not yet won his market for his pictures in America, nor has the British producer yet learned, on the whole, to make as good British pictures as the Americans can make at Hollywood.

The former successes in America for British Pictures, and the present British Film successes are sufficient proof to the British producer, that it is not location, nor geography which counts, it is Quality.

The British producer has but scratched the surface of England for production purposes; Hollywood has had a very long run, why then should the English producer take up Hollywood. anymore than he should take up the American stars, and players who have had their day and night at Hollywood, and are no longer box-office draws?

IF ENGLAND is the place where America is heading for production, England is the place for British producers; save that the trips to Hollywood, to see, to hear and to learn Motion Picture story values, continuity, publicity, exploitation, how to spend money for Quality productions, is the best kind of an investment for a British producer.

Rumours have reached me of a prospective Canadian Film production in British Columbia. All I can say is, "What Again?" Isn't there a "Crimson Robe" seized for creditors' debts, somewhere in that part of Canada; and another can or two of film which belongs to a story, stopped before the picture was finished, in the same territory?

British-Canadian Films is the new company's name, I believe. Why must these promoters pick on Canada? No one, that is no shareholders, nor investors, in Motion Picture production in Canada, have ever made any money out of such investments.

From the time The Digest was first published, close now to twenty-one years; somebody looking for "easy money" has tried to excite Canada on Film Production. We have had a few idealists, keyed up with the idea also, but all they got for their pains was the loss of their money, and no financial reward for months and months of labour.

WITH British Films securing a market, not only in Canada, but in the U.S., we can expect that the British Film will build steadily for Quality; and that Canada will have all the British Films which she can absorb, through such production.

Her supply of American-made films is an old story. Now where do we, with our 1200 theatres, and a population less than ten millions, expect to get with Film Production, when we have to compete with pictures made in England, and at Hollywood, not forgetting the pictures which will occasionally come through from other production centres?

I forget the amount of money which Premier Hepburn stated the Government invested in Motion Pictures, and the studio at Trenton, and lost! I saw some of the Government's scenics, etc., they were good, but where did they get, and what did they get?

Canada will get her revenue in Films, through distribution and exhibition, also certain revenues through technical and mechanical servicing.

Considering that we elbow in on a nation whose Moving Picture Enterprise has made the Industry of Motion Pictures one of the Most Important Industries, and Enterprises in the world, we are not doing badly as a Canadian Picture Industry.

It is great to be ambitious, but outside of story material, players, what have we to offer for picture production? When I say players, let us not overlook the fact that our Canadian Screen material is at Hollywood, and at London, and doing nicely, thank you. What could we offer them in Canada, a little flag-waving? They can get the Union Jack at London, lest we forget!

Lulu in Hollywood

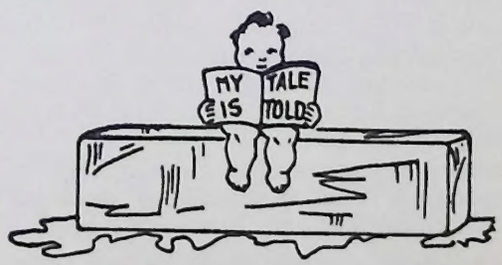
(Lulu for Louise Neimeyer)

PARAMOUNT'S "The Bride Comes Home", with Wesley Ruggles as Producer Director, with Claudette Colbert, Fred MacMurray, Robert Young, William Collier, Sr., Donald Meek, Johnny Arthur, Edward Kennedy, Chas. Sylber, Bob McKenzie, William Arnold, Chas. West.

Two men and a high tempered girl, Fred MacMurray the he-man, Robert Young the quiet lover. Lots of fireworks and spats, with the inevitable make-up, and the bridegrooms being switched, at the last moment, from the quiet man, to the he-man. The support splendid, the comedy tops — and a winner for the B. O.

20TH CENTURY - FOX "The Littlest Rebel". Produced by Buddy DeSylva. Directed by David Butler with Shirley Temple, John Boles, Karen Morley, Jack Holt, Guinn Williams, Bill Robinson, Willie Best, Bessie Lyle, Hannah Washington.

Shirley at her very best, with a story of the Civil War, her daddy coming through the Yankee lines to see a dying wife — the Yankee officer giving him pass through the lines — plus one of his own uniforms, which lands both officers in jail. Shirley seeing President Lincoln, getting a pardon for both men, and incidently doing her tap dancing with Bill Robinson. Shirley's best, and will it take in the money!



London Films New Studios Ready in March—World's Finest

Conklin in Winnipeg

Double Features Not Popular in Winnipeg

AGAIN the public of Winnipeg voice a humble protest against extremely lengthy screen programmes. This double feature business, while it may appeal to some patrons of the sound pictures, doesn't seem to wear well. At one Winnipeg house this week a programme of two first-run British pictures were shown. Each, in its way, was good, and each contained enough feature entertainment to satisfy the average patron. Yet the two proved an overplus of good things. One feature and selected shorts is the ideal programme—and, as a usual thing, it also costs less. Some day the competition in the talking theatres may become less keen. Then everyone will make a little money, and patrons will leave the theatre satisfied but not satiated.

C. M. McCann Appointed Chairman, Manitoba Censor Board

C. M. McCann, civil service commissioner of the Manitoba government, has been appointed chairman of the Manitoba motion picture censor board. He will sit on the board on a part time basis and continues to discharge his duties as civil service commissioner.

Mr. McCann, as chairman of the board, replaces Locksley McNeill, who has been transferred to the office of Premier John Bracken, to become the premier's private secretary.

Winnipeg Theatres to Play English Films Holiday Week

NEGOTIATIONS were closed by cable this week with English studios whereby Frank Kershaw has secured two more outstanding British productions for the Osborne and Tivoli Theatres for the holiday season in Winnipeg.

Most important of the new releases will be the Twickenham production of Charles Dickens' "Scrooge" at the Osborne. It has just been announced that the Paramount company will distribute this production all over the United States and that approximately 300 theatres will be playing it. Concurrently Famous Players will play "Scrooge" in their theatres across Canada. The Tivoli will shortly bring to the screen, comedian Edward Everett Horton in that famous old stage farce "The Private Secretary". Frank Kershaw has also secured the rights to show Jack Hulbert's newest comedy, "Alias Bulldog Drummond".

Lily Pons Saw Herself In "I Dream Too Much"

In motion pictures, artists have the opportunity of seeing themselves as others see them. And therein lies one of the screen's outstanding advantages as a medium of melodic and dramatic expression, in the opinion of Lily Pons, Metropolitan Opera Singer, who is now making her film debut in RKO Radio's "I Dream Too Much".

Miss Pons admits she experienced a distinct shock when she first saw herself on the screen in a test. The girl she watched did not seem to be Lily Pons, despite the familiarity of the image.

"She seemed perhaps a sister," explained the diva, "but not myself. I found it possible to watch her with detached and critical interest. It was very helpful."

Fairweather in St. John

Special Children's Programme

A SPECIAL programme for children is given at the Capitol Theatre, Saint John, at ten o'clock Saturday mornings and is proving very popular. A Shirley Temple doll is given to a lucky child in co-operation with a local drug store and there is also a contest for the most popular child in the city, the prize being a pony who is exhibited on the stage at regular intervals.

This policy of special pictures is particularly appreciated by parents when the feature picture is rather adult in its tone and Mr. Golding is receiving much commendation for these morning shows.

The Strand Theatre has similar Saturday morning programmes frequently which are well patronized.

Harold D. Buckley Passes

MEMBERS of the Maritime Film Board of Trade and a host of friends were shocked and saddened by the passing away of Harold D. Buckley, manager of Empire Films Limited.

Mr. Buckley was only thirty-eight years old and had been connected with the Film Industry in Saint John and elsewhere from his early youth. A native of New Brunswick he leaves a sorrowing wife and two children of nine and eleven years old to mourn, as well as a loving father and mother. The loss to the Film Board members is very great, as owing to Mr. Buckley's experience in the West and his long association with the Industry, he had a wide grasp of affairs and a calm and sane judgment on matters connected with the business. As a friend he will be greatly missed, and all Board members felt the loss as a very personal one.

His funeral was held from Brenan's Funeral Home and was very largely attended, all exchanges closing for the afternoon. As Mr. Buckley was a member of New Brunswick Lodge, A.F. and A.M., his Masonic brethren took the service at the grave while the service at the Home was conducted by Presbyterian and Church of England ministers. Many flowers from near and far were sent in Mr. Buckley's memory and wires of sympathy received from all over Canada.

Mr. A. W. Perry, Toronto, General Manager of Empire Films Limited came from Toronto to attend the funeral and remained in Saint John for several days.

An editorial in the Telegraph Journal testified to the esteem in which Mr. Buckley was held.

Mr. Gerald Hoyt has been appointed manager of Empire Films Limited, Saint John Branch, and will enter upon his duties at once.

Motion Picture News Featured in Evening Times Globe

SEVERAL columns of Motion Picture News are a feature of the Evening Times Globe, and the only publicity of this sort since the days of the Saint John Standard and its whole page of Motion Picture happenings. A weekly, "The Family Free Press", features a great deal of news about the pictures and motion picture stars, and this publicity in the Daily Press and in the smaller sheet is being widely read and favorably commented upon.

Making 300 Prints of "The Country Doctor" 20th Century-Fox Featuring Quintuplets

Show Business

Cole Porter Signed to Write Music for M-G-M

Cole Porter, who with Moss Hart turned out the current Broadway musical hit, "Jubilee", is to leave for Hollywood immediately to join the Metro-Goldwyn-Mayer music staff.

Porter, who wrote the music and lyrics of "Anything Goes", was signed to a contract in New York last week to write the music for the forthcoming film version of the revue, "As Thousands Cheer".

"As Thousands Cheer" is planned as one of the foremost musicals of the 1936 season. It is to be produced on a lavish scale with an all-star cast, utilizing Metro-Goldwyn-Mayer's stock contract array of musical talent.

Life of Madame Curie To Be Filmed

Warner Bros. are planning to film the life of Madame Curie as a result of the great success anticipated for "The Story of Louis Pasteur", Paul Muni's Cosmopolitan starring vehicle which Warners will shortly release. Madame Curie's career both as a woman and as the discoverer of radium will provide a highly dramatic and human story.

COMPLETE
Theatre Equipment and Supplies

Projectors and Parts.
Motor Generators.
Sound Screens.
Lenses, Carbons, etc.
Everything for the Theatre from Sheet to Street.

Coleman Electric Co.
258 Victoria St.
TORONTO, ONT.

"Sons O' Guns" Starts January 10th

"Sons o' Guns", Joe E. Brown's next starring picture for First National will go into production about January 10, according to present plans. One of the most famous of stage musical comedies (it was the late Jack Donahue's last and most successful vehicle) will be filmed as a musical picture on the most elaborate Warner-First National scale. Full details will be available shortly.

"Love Before Breakfast" Starring Carole Lombard

In its second week of production at Universal City, Walter Lang, the director, has added a number of players to the cast of "Love Before Breakfast" starring Carole Lombard with Preston Foster. These players include Ada Mae Vaughn, Nick de Ruiz, Earl Eby, David Worth, Douglas Blackley and Howard (Red) Christy, famous football centre of the University of California. The story of Faith Baldwin's novelette, "Spinster Dinner", on which "Love Before Breakfast", is founded, has so many comedy-drama possibilities that the probability now is that there will be a William A. Brady play on Broadway from the story at the same time that the movie reaches the screens, which will be early in March.

M-G-M Release Five Features in January

Headed by "Rose Marie", with Nelson Eddy and Jeanette MacDonald, and "Riffraff", co-starring Jean Harlow and Spencer Tracy, five new pictures are scheduled for release in January by Metro-Goldwyn-Mayer. The roster also includes "Tough Guy", with Joseph Calleia and Jackie Cooper; "Three Live Ghosts", featuring Richard Arlen and Cecilia Parker; and "The Bohemian Girl," based on the operetta of the same name, with Stan Laurel and Oliver Hardy heading the cast.

"Lovely Lady"

Charles Kenyon and Rowland Leigh have completed the script of "Lovely Lady", which will be a starring vehicle for Kay Francis. The picture will go into production at First National's West Coast studios soon. Full details as to cast and direction will be announced in the near future.

G-B Sets Special Feature for Sally Eilers—Edmund Lowe

"The Invisible Menace", a special feature picture, will be the co-starring vehicle of Sally Eilers and Edmund Lowe under the G-B banner, according to a statement by Arthur A. Lee, vice-president of the company. Both Hollywood stars were signed for this picture by Michael Balcon on his recent visit to the movie colony.

Toronto Theatres

LOEW'S—Manager Jules Bernstein — "A Night at the Opera", with the Marx Bros. Released by Metro-Goldwyn-Mayer.

TIVOLI—Manager D. Krendal — Warner Bros. "Thanks a Million", with Dick Powell; also James Dunn in "Bad Boy", a 20th Century-Fox feature.

UPTOWN—Manager Tom Daley — "Captain Blood", with Errol Flynn and Olivia de Havilland, a Warner Bros. feature.

IMPERIAL—Manager Jack Arthur — Claudette Colbert in "The Bride Comes Home", a Paramount production.

SHEA'S—Manager Jerry Shea — "If You Could Only Cook", a Columbia production, starring Jean Arthur.

Australia Expanding Production—To Make 14 Pictures in 1936

THE BOX OFFICE TEST!

G-B Features Are Season's Champion Money-Getters!

Each Release a Smash Hit!

G-B is this season setting a new record for consistently good pictures — each release to date has been a far better than average picture — each has been a real box office attraction for theatres in every part of the Dominion. Four 1936 releases to date — each an oustanding attraction!

Now Released

"MR. HOBO"

GEORGE ARLISS in the best picture of his wonderful career.

"39 STEPS"

ROBT. DONAT and MADELEINE CARROLL in the famous story written by Canada's Governor-General.

"THE TUNNEL"

Season's wonder picture with 8 stars — Richard Dix, Leslie Banks, Helen Vinson, Madge Evans, Basil Sydney, G. Aubrey Smith, George Arliss and Walter Huston.

"THE CLAIRVOYANT"

CLAUDE RAINS and FAY WRAY in a story that is romantic, mysterious and highly entertaining.

Don't Take Our Word For It!

Ask the Exhibitors Who Are Playing Them!

Some of the Big Ones Coming

Kipling's "SOLDIERS THREE"

Best loved story in modern literature. A famous story by a famous author.

"THE BARRIER"

The dramatic and romantic story of the building of the Canadian Pacific Railway. A strictly Canadian picture.

"RHODES, THE EMPIRE BUILDER"

WALTER HUSTON in a better role than his famous "Dodsworth". Fantastic, incredible.

"FIRST A GIRL"

Lovable JESSIE MATTHEWS, the female Fred Astaire, in a new type of musical that will create a sensation.

A G-B Contract is Your Best Business Asset for the Year 1936!

Nearly All of Canada's Leading First-Run Theatres Are Playing All G-B Releases!

Be a Real Showman — Follow the Leaders!

REGAL FILMS LIMITED, G-B Distributors for Canada